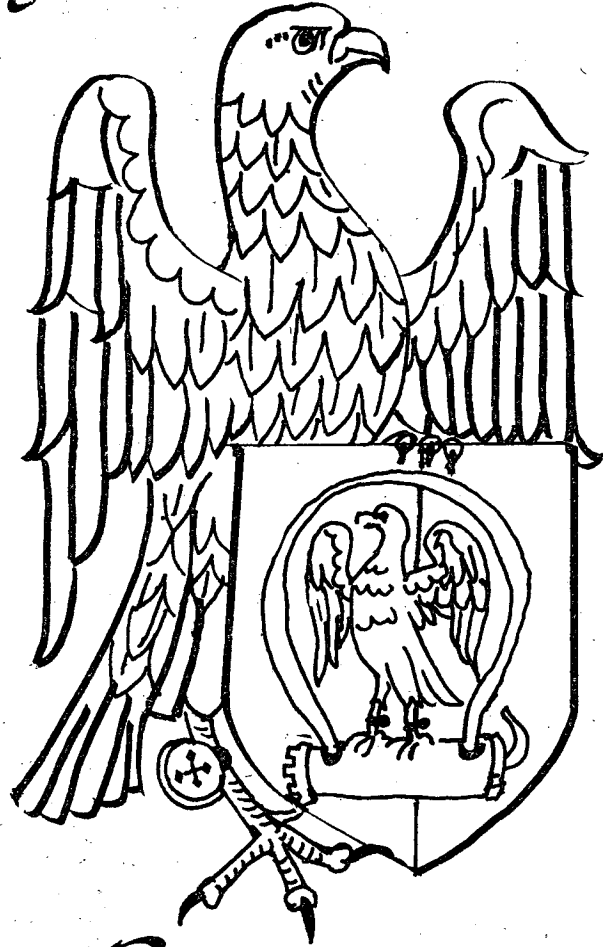


*Loyauté me Lie*



Plantagenet Falcon:  
used by Edward III  
and adopted by his  
descendants of the  
House of York. Here  
the beast holds a  
shield divided into  
the Yorkist colours,  
blue (left) and mur-  
rey (right), on  
which is shown the  
royal badge of a fal-  
con within a fetter-  
lock.

--English Life  
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# Loyauté me Lie Ricardian Register Vol. 15 no. 3

Editors: Pamela Garrett, Julie Vognar, Hazel Peter

Address material for the Register to Julie Vognar, 2161 North Valley, Berkeley, Ca. 94702. Articles on subjects pertaining to Richard III and his era are eagerly sought from our members, as are personal news items.

RICHARD III SOCIETY, INC. is a non-profit educational corporation chartered in 1969 under the membership corporation laws of the State of New York. Dues, grants and contributions are tax-deductible to the extent allowed by law.

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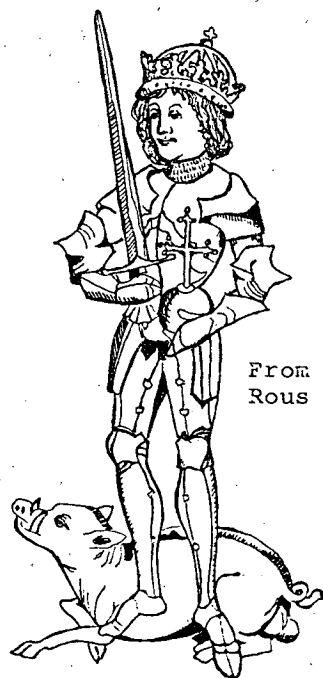
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The Fellowship of the White Boar is the original, now alternate, name of the Society. The American Branch now incorporates the former Friends of Richard III, Inc.

Cover drawing by Hazel Peter from a postcard printed by English Life Publications Ltd., Derby



From the Rous Roll

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LETTERS  
to the editor...Congratulations...

Many congratulations to you and your co-editors on the spring issue of the Ricardian Register. The whole committee here is delighted to see the Register reborn and in such a stimulating form. I particularly enjoyed Frances Berger's Innocent Encounter with the Wycliffe Bible...

Ricardianly yours,  
Jeremy Potter

...Your members should be very pleased with the issue; you have opened communications to them again with a bang! ...Pam's article on Oliver's Richard III was most interesting. I wonder how many members realized that the play Olivier used was largely Cibber? It is interesting to compare her conclusions with those of Prof. Charles Wood in his 'Whatever Happened to Margaret of Anjou?' in Iowa State Journal of Research, 1979, Vol. 53 pp. 213-17...

Peter Hammond

Congratulations on your splendid first issue of the Ricardian Register! I read it with pleasure and look forward to seeing future issues...as a fellow opera-lover, please tell Frances Berger that I'm sorry she didn't get to hear the Metropolitan Opera on her trip to New York...

Cordially,  
Bill Snyder

Heartiest congratulations for a marvelous job on the first issue of Loyaulté me Lie-Ricardian Register!

It was a laboar (sic) of love. Our Register has not been harmed at all by a change in geehog(sic)raphy.

Best Wishes,  
Janet E. Kearin  
22 Bellaire Road  
South Portland, ME  
04106

I was waiting to say something extravagant--and realized that I was waiting too long-- the newsletter is beautiful-- big kisses and such for you, Pam and hazel. No purple ink-- no torn covers-- just perfect!

*fuzzyman geofs off  
& listens to Vivaldi*



Bill and Martha  
(Hogarth)

Dear Ricardian Friends:

...It's a wonder to me that anyone could decipher Richard's inscription (in the Wycliffe Bible); it looks like some completely unknown language!...

The phrase "lost to British scholarship since it went to America" seems to suggest that the British did not know where the Bible was. Is this possible? Or does it just mean that Sothby's and/or the N.Y. Public Library would not allow...anyone to see the Bible?

I think the whole LML-RR is very fine, and the editors should be heartily congratulated!

Sincerely,

Judith Inskeep  
300 Main St.  
Apt. 5B  
White Plains, NY  
10601

## LETTERS, continued...

Dear Judith:

A foreign language indeed! Although a modern speaker of English might be able to pick up a few words of 15th century conversation by ear, it takes not one, but two or three courses in paleography for one of us to be able to read 15th century script.

The Wycliffe Bible is available for anybody with fairly respectable credentials to view at the N.Y. Public Library, but you can't check it out, and you can't buy it ("unfortunately not for sale," as a friend of Frances Berger's was told). How many English scholars do you suppose could afford a special trip to the N.Y.P.L. from England to view the Wycliffe Bible with Richard's inscription?  
Ed.

Thanks to all of you who have written us such encouraging letters, from Patrick Bacon himself to you who are furthest behind in paying your dues! We appreciate it, and will try to continue to please.

Pen-Friend Wanted

Fellow Ricardians:

After reading letters from some of our British counterparts in the December and March Bulletins, who felt rather down-hearted at being isolated members, I became inspired and felt I had to write.

So many members must feel lost and "out of it" simply because there is no one near them to communicate with, share their ideas with, and join in meetings, attend plays, banquets, etc. Perhaps a sort of Pen-Pal list could be set up in the

Register for those who are interested in writing other members. This would be ideal for sharing theories, making friends from all over the country, and the like.

As for myself, I encourage all who are interested (preferably student members, as I am only 15) to write to me and perhaps we could set up some sort of correspondence. (That's not to say I wouldn't welcome letters from any members who wish to write.)

Sincerely,

Kim Dziurman  
160 Oaklane  
Rochester, Mi-  
chigan 48063

Humphrey Stanley?

...I have a problem of identity to propose to members. Does anyone know anything about Sir Humphrey Stanley? I at first confused him with Sir William Stanley Only Westminster Abbey seems to acknowledge his existence. He is buried in St. Nicholas Chapel, and there is a beautiful brass to his memory. I quote from their official guide:

In the pavement near the above monument is the brass figure of a man in plate armour. SIR HUMPHREY STANLEY, D. 1505, knighted for his services by Henry VII on Bosworth Field.

According to a book written by the Dean's Verger, "He is remembered for his services at the Battle of Bosworth Field, when he placed the crown of Richard III on the head of Henry VII..."

Toby Friedenber  
24 Rae Lane  
Norwalk, Conn.  
06850

According to Helen Maurer, the Southern California Research Officer, Humphrey Stanley (referred to in Memorials of

Henry VII (ed. Campbell, from Calendar of the Patent Rolls), Humphrey Stanley (always referred to as "Sir" under Henry), received numerous grants in Staffordshire and eventually was made Sheriff of County Stafford.

It is unlikely that he was a close relative of William and Thomas, though they did have another brother, John, who had children (unnamed). If he were one of John's children, he would be first cousin to George Stanley, whom Richard held as hostage during the battle, but Stanley is not an uncommon name, and in our Stanleys' family tree, the name Humphrey does not occur, and the Stanleys, like others, were very repetitive in choosing first names for their children.

The Tudor legend has it that Reginald Brey found the crown, and gave it to Thomas (or some say William), who then put it on Henry's head. There are no contemporary reports of this. The Dean's Verger probably confused Humphrey with William (or Thomas) in attributing this crowning act to him.

As to why, specifically, he was knighted, we have not been able to determine. Other informants?

#### In Search Of...

My reason for writing is this. Enclosed you will find a letter that I wrote to Leonard Nimoy in November, 1979. I was so excited when I read (of the upcoming show on Richard). I never received an answer to my letter, and I had given up all hope of ever seeing anything in In Search Of about Richard. Obviously other members had the same idea I did and wrote. Please keep us informed ...as I do not want to miss that particular program!!!

Kristine M. Davis  
3701 Newton  
Denver, Colorado  
80211

Dear Kristine:

Reed Brown, who came to Northern California to interview us, has told me that the show is completed, and will be shown in California on October 25, on the CBS affiliate. He could not tell me about the rest of the country, however! Just keep looking (the writers' strike has much delayed the start of the new season) for In Search Of titles.

I mentioned your letter to him, but he says the idea for the show is one the producers have had for a long time--though he couldn't eliminate the possibility of Nimoy's having put his two cents in as well.

Ed.

#### A Bit of a Mix

Many thanks for the Register. ... (it) is a lovely mixture of good, well-researched information plus readability. I loved that one on the Wycliffe Bible. We do want to attract academics--they are human, too, or aren't they, and like a bit of a mix....

Josephine Fuller  
35 Amber Road  
Allestree  
Derby  
England

#### Apology

Though Patrick Bacon said it best  
His letter appears not among the rest  
For I have done what none does better:  
I have lost Patrick Bacon's letter!

Sincere apologies and  
thanks for your kind words,

Julie Vognar

#### Patrick Carleton: The Obscure Ricardian by Julie Vognar

In 1941, Patrick Carleton, the author of Under the Hog (1937), a book many believe to be the greatest Ricardian novel, fell off the face of the earth. In 1975, Sphere Books, Ltd. wished to re-issue the book as a paperback, and tried to search out Mr. Carleton, since his book was still under copyright to himself, and found no trace of him--no one to object, to re-edit, to claim royalties, either directly or as an heir. Finally, they went ahead and re-issued the book without Carleton's permission, and there have been no repercussions of any kind. Peter Hammond, Research Officer of the English Branch of the Richard III Society, Josephine Fuller, a native of Derby (where, from internal evidence, Carleton seems to have spent a great deal of time), and Professor Louis Bisceglia of San Jose State University --and I--have been looking for some trace of him for about two years, and have come up empty. Professor Bisceglia has run ads in the Times Literary Supplement, Mrs. Fuller has enquired into Derbyshire archeological societies, local libraries, etc. (Carleton seems to have been an archeologist as well as a writer of fiction). Peter Hammond has looked through the records of the College from which Carleton claimed to have an M.A. (Cambridge), looked up birth and death dates at Somerset House, where all such records of the English born during the last hundred years are stored, and has recently checked the Writers' and Artists' Yearbooks for the 30's, and found no reference to Patrick Carleton in their list of pseudonyms and actual name equivalents. No trace. A very determined man, Mr. Carleton. I have written two letters to a man to whom Carleton referred as "my very good friend" in a book of essays, and dedicated one of his better novels to, and received no response (the man is both very famous and very ill, however). But the Times Literary Supplement sent Professor Bisceglia a fragment of an article by an Ivor E. Burton, which appeared in Derbyshire Life and Countryside in September, 1968. The article deals with the use of Derbyshire countryside and so on in fiction during the last hundred years. Mr. Burton, in addition to showing some familiarity with Carleton's works, added the personal note that Carleton's parents had brought him to Buxton at the age of three because of his ill health. I wrote Mr. Burton, through the magazine, briefly and to the point, and he answered immediately, including his home address, and saying that he had never heard of Patrick Carleton, nor could he find any reference to him in the magazine I mentioned during 1968. When I sent him the article fragment itself, Mr. Burton shut up like a clam.

"...it seems to me that short of finding his best friend, who will tell you his real name, there is very little chance of finding out any more about him," Peter Hammond wrote me. But why should his best friend want to tell me something Carleton himself so obviously wanted kept secret? It is of course not so much his name which is of interest, but why he chose to conceal it: was he a government official, a secret agent, a murderer, a child molester, or simply a man who liked privacy?

+++++

The man who wrote Under the Hog loved, among many other things, acting. Consider this description of the effectiveness of one of the ancient funeral rites on a middle-class Assyrian or Egyptian gentleman of the time, as Carleton puts us in his place:

Finally (and the point is more important than may at first appear) the players would be known to us in their general life. The jackal-mask of Anubis, the ring and tiara of Merodach, though they convinced us awfully, would not wholly disguise the fat priest who tried to cheat us over our temple dues a month ago; and this, oddly, would not hinder that voluntary suspension of disbelief which is the prime demand made by the Drama upon its audience. Rather the contrary: there would be the god, moving and speaking in glory and in terror, and the fact that we knew and could tell tales about the man who played him would but strengthen our sense of being admitted--only by a glimpse and only for a moment, only while the music played and the loud speeches in a sacred tongue enthralled and puzzled us--to a different world; would convince us, certainly by familiarity, perhaps even by contrast, of the obscurely splendid destiny of Man which could take even a gross prelate for its symbol.

--P. Carleton, "The Revolt From Hollywood," from The Amateur Stage, ed. Patrick Carleton, 1939.

Not only are we made to feel part of a long-dead ritual by this terrific psychological insight, but we are reminded of our own completely memorable reactions to seeing people we have loved or hated playing parts in the amateur theater. How often have our insights into dramatic characters been deepened by the complex relationship between our knowledge of the man who plays the part and the part itself.

Perhaps we sense an irony in the last sentence of the above-quoted passage, and perhaps we are wrong. In Buried Empires, The Earliest Civilizations of the Middle East (1939), Carleton the archeologist (he was one) speaks of the "splendid covenant between man and God" invented (he does use the word invented) by the Hebrews, and how it has been transformed from earlier, lip-service and formal sacrifice religions by the brilliant moral insights of the Semitic peoples--though he claims the kernel was always there (one critic says reprovingly of this book: "Looking backwards, however, is the fatal flaw in an historian's composition, for he who would present beginnings must know considerably less about ends than is here included."--C.A. Turner, The Nineteenth Century, Feb. 1940). Carleton speaks of the growth of religion to prayer and deeds for the souls of the dead from an earlier "despairing" almost indifferent attitude toward the afterlife, expressed best in Ecclesiastes: "A living dog is better than a dead lion, for the living know that they shall die: but the dead know not anything." But we are not sure of Carleton's attitude toward his God, or if he holds with his existence in any conventional sort of way. Only five years earlier, in 1934, he wrote one of his best novels, an earthy, pungent Derbyshire Buddenbrooks about several generations in the lives of a family of animal trainers. Its main thesis is that the nature of man, as it is only his, is an

encumbrance over that which he shares with the beasts, and that his immortality is in the kinship he shares with all living things. As Sarah, the matriarch of the family, dying in 1885, thinks to herself:

You animals, my friends, gelina, Royal William, Rhadna, Nora, Prinny, strange shapes, are wise. The many and many fools, the makers of machines, proudly hold themselves above you, fixing their eyes upon the far imagined heaven they will never reach, the place of their ideas and of their endless and beginningless desires. But I know that I have no preeminence over you; and I am happy.

--One Breath, E.P. Dutton & Co. Inc. 1935

And as introduction to this novel, Carleton quotes that very Ecclesiastes which he was to term "despairing" in Buried Empires five years later:

For that which befalleth the sons of man befalleth beasts; even one thing befalleth them: as the one dieth, so dieth the other; yea, they have all one breath; so that a man hath no preeminence above a beast; for all is vanity.

All go unto one place; all are of the dust, and all turn to dust again.

Who knoweth the spirit of man that goeth upward, and the spirit of the beast that goeth downward to the earth?

One might ask if Carleton thought the author of Ecclesiastes was speaking here as a living dog, or as a dead lion? And did he consider Sarah, from the vantage point of five years distance, "despairing"?

Between these two works, the fictional One Breath (finished 1934) and the archeological Buried Empires (published 1939), stands Under the Hog (finished 1936): an England, permeated to its roots and loftiest towers by Roman Catholicism in all its beauty and in all its corruptness, and Richard, the populist ("Holy Church will tell you that your soul and mine and Hick the Hackneyman's are as even in God's sight as three peas in a peascod..."), the most just, the most thoughtful character of the book--and the most devout Catholic of them all. Indeed, he says of a "proven" witch, "They did right to burn him," and will not accept Stillington's convenient if honest offer until the Bishop assures him that things he might do as king might assist his brother Edward's soul in Purgatory! And yet, who can forget his hair-raising hope--no, assurance, expressed to his friend Lovell at the end of the book that he, Richard, believes God who has punished him so awfully for the murder of his nephews (yes), is quit of punishing him. God, says Richard, will allow him to overcome Henry Tydder and rule as the king he is capable of being. Lovell is so convinced that in the final scene of the book, in which he watches Richard hacked to pieces by Stanley's men, he is overcome with horror and shock--not just that his friend and king is dead, but that Richard was wrong. Was Richard wrong about God, in the sense that he misunderstood God's intentions toward him on this occasion? Or was

he Wrong About God, in the sense that he completely misunderstood his very nature or existence, according to Carleton?

Carleton begins Under the Hog with two introductory quotations: one from the "Petition of the Three Estates to Duke Richard of Gloucester," which expresses (whenever it was written and whomever by) a deep sense of faith in Richard, and in God to instruct Richard to do the right thing, i.e. assume the crown. There follows a short quotation from William Langland's Piers Plowman:

And al the wikkednesse in this world that man mighte worche or thinke  
Ne is no more to the mercy of God than in the see a glede (glowing  
(sea) coal).

The inclusion of the first quotation may be taken as simply a demonstration that England deeply wished Richard to be king, and prayed that he would be guided by the will of God to accept the throne, but the second quotation is a terrific expression of faith, an almost unthinkable inclusion unless it is seconded by Carleton himself. But one must take an awfully long view of mercy, perhaps drop a bit of historical necessity in it, and even consider the gradual and by no means universal reevaluation of Richard by history itself, to understand it as a statement of God's mercy towards Richard upon this earth. The good, productive time has long since past, and one more cruelty, at the hands of man, of fate, perhaps even of God in punishment for his sin awaits him. The murder of his nephews was beautifully prepared for, both psychologically and politically (it occurs, for instance, after Buckingham's revolt, a much more logical time than is usually put forth). Richard knows immediately that he has done a horrible wrong--a moral wrong ("It is folly to be unjust for the sake of justice.") He accepts the death of his son, his wife, the growing hatred of most of England ("People hate me. They have a murderer to rule over them!") as just punishment. But why his sudden, unlooked-for faith that God has forgiven him ("Who can ever find words for the mercy of God?") and will allow him to rule England as it should be ruled just before his bloody death at the hands of traitors, for which he is totally unprepared (according to Carleton)? Was Richard wrong about God, Wrong About God, or did he, who understands so much throughout the novel, simply fail to understand that his time on earth was coming to an end?

It seems apparent that Carleton expects to find faith in something: God, Allah, man, life, Socialism, Naziism, country, justice--wherever he finds man, and that his main interest lies in how a man's faith interacts with his actions, not how close it comes to some absolute truth. Yet Langland's words, like Carleton's love for Richard, remain overwhelming: there is no way you can escape the mercy of God--not even a murderer has a chance at it! And Carleton's Richard is one of the most just, unselfseeking murderers, most worthy of love and mercy, in all of fiction. But he doesn't get it. Not in this world, anyway.

+++++

"Incidentally the description in the second chapter of the battle of Barnet, as seen through the eyes of a simple yokel in the ranks, has the best battle descriptions we have ever read." (William Rose Benet, Saturday Review, July 9, 1939). The statement seems commonplace enough, until one realizes that this excellent critic has probably also

read War and Peace, Les Miserables, The Red Badge of Courage and All's Quiet on the Western Front, and considers this chapter, in which warfare of five hundred years ago is described, "one of the best battle descriptions we have ever read." Carleton knew much about soldiering-- though we cannot say he was a soldier, as we can that he was at least an amateur archeologist and an amateur actor. But his understanding that combat itself is but a small part of making war, that it consists mostly of hurrying and waiting, of not understanding exactly what one's commanders are up to, of sore feet and inexplicable sounds, of advice from seasoned fighters and the reaction of the civilians one passes, of looking forward to and dreading battle, and that death, even though that is what it's all about, is usually above all surprising--all these are presented in Hog with such confidence that one feels they can't be other than true. In "The Ram of Derbyshire," (The London Mercury, July, 1936), a short story written during or shortly after the completion of Hog, Carleton explores one of the cruelest, lesser-known bypaths of soldiering: slow death by torture. The protagonist undergoes an interesting psychological experience, and Carleton puts forth a note of local pride (one cannot count the number of times Derbyshire makes an appearance in Carleton's works). The fighting--as is the more quiet action of his last story--is between the English and the Arabs in the desert:

Private Thorpe was a physical coward...He knew that if ever he fell into the hands of men who went deliberately about the business of hurting him he would scream and that, somehow, would make the pain worse than before.

This foreboding, this personal nightmare of Thorpe's is of course partly what happens. In a sort of ambush (how an ambush is possible in the desert makes interesting reading), the Arabs kill all Thorpe's comrades, but lose six men and a horse to the English. "It was a poor bargain," thinks the Sheykh, "if one had to send six Believers to Paradise for the sake of putting four Christians in Hell. He wondered whether he could have done anything to make God angry." When the Arabs discover that Thorpe is still alive, they decide to have him put on a little show to recompense them for their losses. It is just what Thorpe has dreaded; they tie him naked and splay-limbed to the back of the dead horse and sit back to watch the sun and flies produce the desired effect. This does not happen though, because Thorpe's mind gives way before his courage..."the whole question (of when the pain would make him scream) had become impersonal. To keep things ordered in the dark inside his head--that was too difficult. His mind split gently, like a bursting bud, in two, and while one half waited in tension for the agony to beat down his body into surrender, and was conscious only of heat and strained limbs, flies and thirst, the other moved slowly and sadly, like an old man who has lost his friends, among his memories of home." These Carleton touches on briefly and convincingly. Then Thorpe, just at the moment the Arabs have tired of waiting for their entertainment, realizes with what is left of his mind that the time for screaming is past and will not come again, and to celebrate, he sings, with what is left of his voice, two lines of a song which his comrades, all from London, had often had him sing before, a lusty, dirty, endlessly long Derbyshire song which Thorpe sings in the dialect he speaks in:

There was an owd ram o' Durbysheer  
As 'ad two 'orns o' brass...

While it has always delighted his fellow soldiers, it only further infuriates his Arab captors, who then quickly finish him off with the sweep of a long knife.

"...because a preoccupation with cruelty runs through so much of Mr. Carleton's other works...one feels that it is a problem which has been set for him to solve, and until he comes to a conclusion which satisfies him, his books, brilliant though they are, will continue to seem less brilliant than one feels him capable of producing." (Basil Davenport, review of No Stone Unturned Saturday Review, April 29, 1939). No Stone Unturned (1939) was a book in which the elements of cruelty and comedy simply did not mesh. The comedy was a bit flat anyway, and the cruelty-- a sex maniac among the jolly vacationers at a Derbyshire spa, firsthand memories of Nazism, with many keen insights by a middle-aged Jewish diamond merchant, who is also there--far outweigh and overbalance the humor, which culminates in a race between the gauche but pleasant young American and the English Police to apprehend the sex maniac before he can do another horrible deed. The race is of course won by the English Police. One wants to know more of the serious concerns: what makes a man of culture, who has a special interest in ancient civilization and art (sitting in a restaurant with his fellow vacationers, he sounds like a parody of Carleton's writing in Buried Empires) a raper and dismemberer? What, if anything, is to be done about the Nazi Germany, where the merchant's family lived? Does anybody care? Who cares about the silly romance between the young American and the English girl, anyway? The book was copiously reviewed, and as far as possible favorably, probably largely due to the interest awakened by Under the Hog (Clifton Fadiman, in the New Yorker, said he could never bring himself to read a book with a name like Under the Hog, but this new one was pretty good, p-r-e-t-t-y good.)

Unfortunately, it was Carleton's last.

There was one more short story, "Black: A True Story" (The Nineteenth Century and Beyond, February, 1940) the cruelty in which can only be explained by the possibility that it is indeed a true story. The narrator (ostensibly Carleton himself) becomes aware of a black man working among the Arabs at (probably) a dig; he is capable, strong, and very lonely, and stammers so badly that only a few of the Arabs can understand him.

His broad black face with the clay-colored lips and flat nose had that look of pathos one only sees on negro faces: as though he were trying to think out something very difficult....He was spindle-legged, with huge flat feet and projecting heels, but his body was magnificent.

He has a knack of amusing his co-workers: he can make the noise that a camel makes when it feels it is being overloaded. It is so convincing that one always looks around for the camel, though there is no possibility of one being there at the moment. During the narration, Carleton builds up a neat wall of race prejudice between the narrator and the black man (see above quotation, for instance), discusses objectively the lower social status held by blacks among the Arabs, explaining that their fathers or grandfathers were probably slaves and "very likely, not even Muslimin." He says that El Aswad (the Black One) had

"got the habit of grinning and lifting his hand to his forehead when I went past. I never saluted him back, because I had no reason to." But after an Arab begins telling the narrator El Aswad's story, the wall of prejudice begins to fall quietly away, until at the end of the work, the black man becomes a whole man to us. He is, the narrator notices, very credulous, believing anything which is told to him. The Arab tells the narrator: once El Aswad was not lonely; he had a sister; at that time, his sweet and patient disposition was not troubled. The narrator adds in his own mind: with his sister, he felt not like El Aswad, but like a human being; she was not impatient for the words to come haltingly, gurglingly, from his mouth, he did not need to be entertaining for her by inventing camels, they shared needs, they had a life together. One day, the Arab continues, he quarreled with a fellow-worker, who said to him, "Your sister is without honor." Instead of responding as another Arab would ("And so is the sister of your sister"), he believed it. He went home and shot her dead. End of story.

Beautiful portraits surrounded by meaningless cruelty, of man, of nature, fate, perhaps of God.

+++++

Carleton's familiarity with Derbyshire life and accent is so deep, his insights into being a soldier, a black Arab, a handler of beasts so believable, his insights into Nazism (in 1938!) so frightening, and, above all, his vision of Richard so clear, that one cannot help wondering what manner of man this was; and what other life it was that he led during the thirties which allowed him to write six or seven novels under a name which can no longer be connected with his real identity in any way. There is also the fact, of special interest to the Ricardian, that though he exhibits the most profound love and familiarity with his vision of Richard, he is one of the few Ricardian revisionists who accuses Richard of the murder of his nephews (he accuses him of no other crime). It is not easy to communicate such complete love, admiration and respect for a murderer; we wonder, who did it to us?

A complete(?) list of Carleton's works:

Desirable Young Men, P. Allan, 1932  
The Hawk and the Tree, P. Allan, 1933  
One Breath, P. Allan, 1934  
Saturday to Monday, P. Allan, 1935  
"The Ram of Derbyshire," The London Mercury, July, 1936  
Under the Hog, Rich & Cowan, Ltd. 1937  
The Amateur Stage, A Symposium, with essays by Flora Robson, Michael Redgrave, Carleton himself, and others; Geoffrey Bles, 1939  
Buried Empires, The Earliest Civilizations of the Middle East, Butler and Tanner, Ltd. 1939  
"Black A True Story," The Nineteenth Century and Beyond, February, 1940.

The publishers and dates given are the English ones; E. P. Dutton, Inc. New York, picked up all the novels about a year after English publication.

Under the Hog is available from the American Branch Library, large university libraries, and Northern California's Holmwood Memorial Library. It is compulsory for all Ricardian novel readers.



Notes From the Research Officer

1981 has seen publications of several biographies of fifteenth century English notables, at prohibitive prices guaranteed to limit readership. Earlier this year, Eyre Methuen of England produced Bertram Wolffe's study Henry VI, a much-criticized general study of the king's incompetence and arrogance, priced at £19.95. On the edge of publication is Ralph Griffith's rival biography of Henry VI, consisting of over 900 pages of detailed analysis and prosopography, selling for £25.00 in England. Chales Ross's study of Richard III is due out from Eyre Methuen sometime in October; University of California Press has not indicated whether it shall be distributing in the United States.

One of the most charming and humane studies of the fifteenth century is Colin Richmond's John Hopton: A Fifteenth-Century Suffolk Gentleman (Cambridge University Press, xvii, 267 pp. \$27.00). Richmond writes lovingly of an ordinary man, content to cultivate his estates and let the politics and the battles of Henry VI's reign pass him by. Richmond is out to prove that the litigious Pastons were aberrations. In the process, by careful examination of estate accounts and wills, the author creates a living picture of a very private man. Estates in Yorkshire, East Anglia, and Suffolk fell unexpectedly into John's lap when a distant relative suddenly ran out of direct heirs. John left his native Yorkshire to tend the Suffolk manors; he may have felt enough of an outsider to avoid involvement in all but the most mundane public chores. Richmond's biography is also the story of Hopton's remarkable second wife Thomasin, undoubtedly the family organizer. This is a book to be savored, not the least for its footnotes, which range from quotations from Henry James and Charles Dickens, to the aphorisms of Count Basie (on sexual attraction).

--Lorraine C. Attreed

More Correspondence With Margery

Right well and beloved Friend Margery--

I am well aware of your dislike of theory but I have recently tried a new method of treating wounds. I now treat the blade or weapon that made the wound rather than the wound itself. After cleaning and staunching the bleeding I use a standard wound ointment of rabbit hair, bird droppings, white lead and quicklime which I spread on the weapon that caused the wound. It does discolor the weapon. However it seems to cure wounds as well as if not better than putting the same ointment on the wound. I theorize that this is because the blade has drawn something vital from the sufferer and by treating the blade I force this vital spirit back into him. The ointment also seems to fix the anima back in the blade so that the sufferer may recover. I am currently looking in Gallen and Avicenna for confirmation of my theory.

Yours,

Theophrastus Bombastus  
Von Hoenheim Paracellus

To my Right well and beloved Friend Theo be this letter writ--

I myself treat wounds with boiled comfrey water. I use clean linen to bind and try to remove any clothing, splinters or any extraneous matter

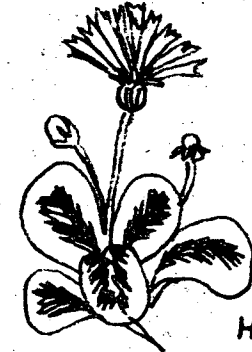
from the wound as ofttimes even the smallest bit can cause festering. I have never read Gallen or Avicenna but I suggest that any practice that keeps rabbit hair or bird droppings out of a wound is a good practice.

Your

Margery Nonesuch



*daisies*



HSP  
✕

Report from the South

by Helen Maurer

(this came to us just after we went to press last time)

On April 13 I had the opportunity to speak to a group in Palm Springs about Richard. Actually, Frances Berger was supposed to do it. She phoned to say that she was laid up with a bad case of poison oak, and would I please...? Taking Richard's motto as my cue, I went.

The occasion was the month-long Shakespearean Celebration put on by the Friends of the Palm Springs Library. The varied "doings" included exhibits of costumes from the Royal Shakespeare Company, musical programs, brass rubbings, lectures, the talents (on film) of Olivier, Gielgud, Taylor and Burton. And me. I was a little nervous.

While shivering in their shoes, some people whistle; others eat. I was taken to dinner that evening by Jack and Carolyn Winer, who are not only Friends of the Library but members of our Society. They took me to one of their favorite places, the Lyons English Grill. The decor may have been Tudor, but the food was superb! Thus refreshed (and in my case put more at ease by congenial company), we proceeded to the library.

The trouble with many community libraries is that they often seem to be either cramped and well-stocked or spacious and empty. The Palm Springs Library appears to be an exception. Spacious it certainly is, and it looks well-stocked too. A room had been set up for my talk, and a small--in the teens--but interested group soon gathered. I did my thing.

Most of us know the charges against Richard and the various counterarguments backwards and forwards. It's a different thing to stand up and talk about them, an experience I recommend highly. In general, I tried to draw some comparisons between the "Richard" Shakespeare dramatized, the one which non-Ricardians are most familiar with, and what we actually know--or in some cases don't know--about the real Richard. My talk

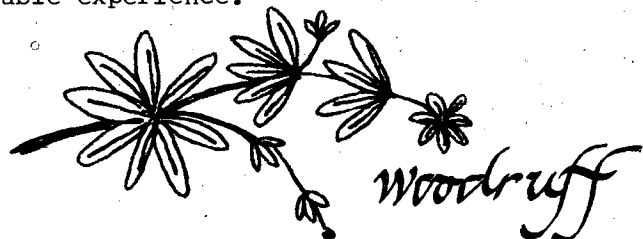


was well-received, several questions were asked, and I hope that some of those who were present have decided to investigate the matter further on their own. At the end of my talk, Jack graciously presented me with a portrait of Richard, beautifully framed, along with a Barbudan stamp of Richard from his collection.

The next day was the day the space shuttle landed. As I listened to the radio while driving home, I thought, "Ah, Richard, what would a man of your time think off all this?" The years soon after Bosworth were a time of exploration and discovery, of expanding horizons, in some ways not unlike our own. I rather think that Richard, had he lived, would have enjoyed them.

My thanks go to the Winers and the Palm Springs Library for giving me this happily memorable experience.

H.S.P.



#### More Kudos For Lorraine

Lorraine Attreed, Research Officer of the American Branch (whose report appears on page 13, and whose other activities and achievements are re-capped in the AGM notes from New York) has the great honor of having an article published in England's prestigious historical journal, Northern History. The journal is a Review of the History of the North of England and is published under the auspices of the School of History of the University of Leeds. Lorraine's article entitled "The King's Interest: York's Fee Farm and the Central Government, 1482-92" deals with "...the confusion that resulted when civic officials of the City of York acted on royal promises" made by King Richard to the City during the Minster Chapter House meeting of September 1483. The article addresses more specifically the issue of the King's interest in and attitude toward York's fee farm.

Lorraine has donated a copy of her article to the Holmwood Memorial Library of the California Chapters. Anyone interested in reading the article may borrow it through librarian Julie Vognar, 2161 North Valley, Berkeley, California 94702. Ask for Northern History reprint Volume XVII, 1981.

Congratulations, Lorraine, on your exciting achievement!

#### Richard III at the African Grove

By

Bernard Witlieb of the  
Bronx Community College of the City of  
New York

I shall despair. There is no creature loves me;  
And if I die, no soul shall pity me.

--Richard III, V, iii, 201-2

For all the melodramatic excesses of Shakespeare's play, there are moments when the character of Richard III transcends the caricature--moments when we perceive the outcast, the outsider with his blasted dreams and betrayed hopes.

Perhaps the fledgling group of actors sensed an affinity to Richard when they gathered in Greenwich Villiage (New York City) in 1821. Perhaps they too thought that "dissembling nature" had deformed their features. Perhaps the reason was more practical: ever since its American premiere in 1750 in New York City, Richard III had been the most frequently performed Shakespearean play in America.<sup>1</sup> Perhaps the group hoped to duplicate the success of that first presentation, which, incidentally, appears to have been the very first professional production of a Shakespearean (even if it was the popular Colley Cibber version) play. Whatever the reason, Richard III was selected as, apparently, the first play to be offered by The African Company, the first troupe of black actors in the U.S.

That such a troupe existed may be of some surprise, given the history of New York City. After all, the Dutch in New Amsterdam (pre-1664) and the English had imported black slaves from Africa and South America. In fact, blacks comprised 12 to 24 per cent of the population of New York City in 1750, the highest percentage in all the North.<sup>2</sup> Events of the second half of the eighteenth century led to the gradual emancipation of slaves, in some cases for less than what we would consider "ethical" reasons. The great influx of immigrants established a situation wherein it was generally less expensive to hire free laborers than to clothe, feed, and shelter (after a fashion) slaves.<sup>3</sup> In addition, the impact of the American Revolution with its "humanitarian and egalitarian" principles engendered much anti-slavery sentiment. In 1785 the New York State Legislature barred importing slaves for sale and allowed for emancipation by individual owners. In 1799 the Legislature provided that children of slaves born after July 4, 1799 would be considered bond servants, receiving their freedom by 1827. Finally, in 1817 the Legislature decreed that "every negro, ...born before the 4th day of July, 1799, shall, from and after the 4th day of July, 1827, be free."<sup>4</sup>

It is this slowly burgeoning freedom-minded spirit which black playwright and theater historian Lofton Mitchell cites cautiously: "The American Revolution was primarily a reform movement, a battle for control not one for liberty and equality.... Like the poor Negro, the poor white dreamed the long dream that the ruling oligarchy would never allow to be a reality for either group. But optimism and hope burned in their hearts and, as long as the dream was in view, neither turned from it. This hope, this dream, was the basis for the formation of the African Grove Theater in the year 1820."<sup>5</sup>

An outdoor tea garden, the African Grove, had opened expressly for blacks, who were not admitted to the various garden establishments run by whites. Besides the expected light repasts, the Grove served a social purpose, as a central gathering place for flirting and conversation.<sup>6</sup> Soon the Grove, at the corner of Bleecker and Mercer Streets, became the scene of dramatic recitations and variety shows. One Mr. Brown,<sup>7</sup> a former steamship steward from Liverpool, assembled the actors for these outdoor performances (which later moved indoors to the adjacent, newly built African Theater).<sup>8</sup>

On September 21, 1821 the blacks performed Richard III in the upper boxes of the African Grove. The cast members' names have not survived, but from a newspaper review we can infer that, as in Elizabethan England, men played all roles and that doubling was used. (King Henry and the Dutchess were played by one person, as was the case with Lady Anne and Catesby). The play itself was abridged--no young princes, Buckingham or Lord Mayor--and "several fashionable songs" were interpolated into the plot.<sup>9</sup>

The reviewer noted that "A little dapper woolly-haired waiter at the City Hotel personated the royal Plantagenet" in "robes made up from discarded merino curtains of the ball room." The play's finest moments, according to the reviewer, occurred in the finale when "the agony of the appalled Richard, the rolling eye, white gnashing teeth, clenched fist and frenzied looks were all that the author could have wished."<sup>10</sup>

As a first indication of what was to become all too familiar, the actors portraying Richard and Catesby were arrested after the performance. The African Theater seemingly did not survive past 1823 due in part to these police raids, apparently deliberate attempts to force the theater to close and the troupe to disband, and in part to the unruly behavior of whites in the audience who did not know "how to behave themselves at entertainment designed for ladies and gentlemen of colour" and eventually wrecked the theater.<sup>11</sup>

In the interim Richard III had become a staple in the repertory of The African Company.<sup>12</sup> For example, a playbill (October 1, 1821) describes a program beginning with a collection of songs sung by company members; followed by "for the last time this season" Richard III with James Hewlett in the title role, Hutchington as King Henry and Buckingham (now restored to the play), J. Hutchington as Stanley, Mathews as Richmond, Miss Welsh as Prince of Wales and Miss J. Welsh as Elizabeth (women now permitted to perform); and concluding with the pantomime "Asama." Also the New York American (early January 1822) reported that the actors, defying a police order to close down because of disorderly white spectators, began to perform Richard III, whereupon police ascended the stage arresting Richard, Richmond, Lady Anne, Queen Elizabeth and the two young princes. But "they pleaded so hard in blank verse, and promised never to act Shakespeare again, that the Police Magistrates released them at a very late hour."<sup>13</sup> The lateness of the hour was probably another attempt to destroy the company because on most previous occasions, the just-freed actors returned to the stage and began to perform again.<sup>14</sup>

James Hewlett apparently left New York in 1823 and went to England, for an advertisement in the New York Star (December 15, 1825) calls him "the New York and London Coloured Comedian" and announced a program at the Assembly Room of the Military Garden (Brooklyn) in which this West Indian black would sing several songs and then imitate the performances of the great tragedian Edmund Kean acting Richard III.<sup>15</sup> It seems that in his "farewell" appearance in New York, however, Hewlett enacted Richard's last scene in his own style. Hewlett continued to imitate the great actors of the time--Kean, Forrest, Cooper, Hamblin, Macready, the elder Booth--thus affording himself numerous opportunities to portray Richard.<sup>16</sup> Despite the liberties taken with the text, it is clear that the role of Richard permitted Hewlett to express his talents beyond minstrelsy and to become, in Odell's words, "this genius of colour."

## FOOTNOTES

- <sup>1</sup> Esther Cloudmann Dunn, Shakespeare in America (Bronx: Benjamin Blom, 1968; reprint of 1939 ed.) pp. 68-69.
- <sup>2</sup> David M. Ellis, et al., A History of New York State (Ithaca: Cornell University, 1967), rev. ed., pp. 21, 62.
- <sup>3</sup> Ellis, pp. 87, 186.
- <sup>4</sup> Ellis, pp. 185-86. For the continuation of New York City, however, as a dominant slave-trading market, see Philip S. Foner, Business and Slavery: The New York Merchants and the Irrepressible Conflict (New York: Russell and Russell, 1968; reprint of 1941 ed.), p. 164.
- <sup>5</sup> Lofton Mitchell, Black Drama: The Story of the American Negro in the Theater (New York: Hawthorn Books, 1967), pp. 22-24.
- <sup>6</sup> New York National Advocate, August 3, 1821, cited in George C.D. Odell, Annals of the New York Stage (New York: Columbia University, 1928), III, 35.
- <sup>7</sup> No first name is given in Odell, but he is called (without reference) James Brown in Oscar G. Brockett, History of the Theater and Henry Brown in The Afro-American, ed. H.A. Ploski and W. Marr, II. Brown is worthy of more recognition--his play, The Drama of King Shotaway, presented by his company in 1823 is the first known American play by a black author.
- <sup>8</sup> Garff B. Wilson, Three Hundred Years of American Drama and Theater (Englewood Cliffs, N.J.: Prentice-Hall, 1973), pp. 69-70.
- <sup>9</sup> These so-called adaptations to the public taste were done as a matter of course. See Dunn, pp. 70-73.
- <sup>10</sup> National Advocate, September 21, 1821, cited in Odell, III, 35.
- <sup>11</sup> Mitchell, p.25. "The ruin of the theater led to the decision of America's second great black tragedian, Ira Aldredge, to sail to England and pursue his career throughout Europe.
- <sup>12</sup> Apparently early nineteenth century audiences also relished outright villainy on the stage. According to statistics compiled by David Grimsted, Melodrama Unveiled: American Theater and Culture 1800-1850 (Chicago: University of Chicago, 1968), pp. 250, 252, 254, from per-

20. formances in Philadelphia, Charleston, New Orleans and St. Louis, Richard III was tenth in frequency from 1800-1816; first from 1816-1831; second from 1831-1851.
- 13 Odell, III, p. 35-36
- 14 Mitchell, p. 25.
- 15 Odell, III, p. 228.
- 16 Odell, III, pp. 293, 536, 594.

#### QUINCENTENARY CELEBRATIONS IN KENT AND CANTERBURY

As we all know, 1983 is the five hundredth anniversary of Richard III's coronation and the start of his enlightened but tragically short reign. To celebrate the historic occasion, the Kent Branch of the Richard III Society is promoting a Quincentenary Festival in Canterbury in 1983. This Festival will provide an opportunity to state the case for Richard. It will also enable the Kent Branch to raise money for a charity of the City of Canterbury's choice, thus ensuring a permanent memorial in Canterbury to England's last truly English king.

Although great effort has gone into the '83 Canterbury Quincentenary Festival, thought has also been given to the preceding years of 1981 and 1982. The Kent Branch will be promoting exhibitions and displays throughout the County as a prelude to the main attraction in Canterbury in 1983. The hope is to promote these displays in places such as Allington Castle, Penhurst Place and Hever Castle. Towns in the County such as Maidstone, Sevenoaks, Faversham and Ashford will be used for exhibitions dealing with the life and times of Richard III.

The Quincentenary Festival itself will comprise some fourteen events of medieval character. These will include a Medieval Market Scene with up to a hundred stalls selling goods compatible with the spirit of the Festival, while other stalls will display medieval crafts.

The Coronation Procession of Richard III will have a cast of several hundred persons clad in the costume of the fifteenth century and will make full use of standards and banners in this re-creation of Richard's ceremony. The Richard III Exhibition will be situated in the Eastbridge Hospital and will recount Richard's life and times by means of display graphics and artifacts of the period.

The Crowned Boar visual experience promises to be one of the most exciting events in the Festival: this will combine tape and slide sound effects to tell the story of Richard's England with narration by one of the Britain's finest actors.

Other events in the Festival schedule will include a Mediaeval Fayre, guided tours of Canterbury and the Cathedral, a memorial service for King Richard III, a series of medieval banquets and concerts of music of the period by Musica Cantiana and Ricardian Consort of Leicester.

The Kent Branch plans to bring a taste of the Yorkist Age back to Canterbury in the summer of 1983 by staging this Festival of medieval events. If you plan to be in Kent/Canterbury in 1983 or just would like additional information on the Branch's Quincentenary activities, please write: Douglas Weeks, Secretary, Kent Branch of the Richard III Society, 26 Harvey Road, Willesborough, Ashford, Kent.

# Book Reviews

21.

Dorothy Hartley's book Lost Country Life excites such interest among so many people, both those familiar with country life and those not, that we had originally intended to have three book reviews of her work. We settled for two.

BOOK REVIEW: Lost Country Life by Dorothy Hartley, Pantheon Books, N.Y. N.Y. 1979 - Special Edition

Although the author of this book, Dorothy Hartley, was born in the 1890's (she lives in Wales), and has spent her life researching and writing about everyday life of working people in past centuries, she was quite unknown to me until I came across her enticing encyclopedia of everyday history, Lost Country Life.

Hartley's book returns us to simpler times in England when most people were ordinary laborers living off the land. Using the framework of a 17th century calendar (but she covers the 12th to 18th centuries as well), we go through the year and learn the customs and traditions of rural life all but vanished today. We learn how English country folk lived, worked, threshed, thatched, rolled fleece, milled corn, brewed mead, ploughed, reaped, spun wool, churned butter, kept bees, wove baskets and carried on all other tasks and trades of daily rural life. Under bee-keeping, for example, there are the essentials of bee-keeping, the classical bee, the domestic bee, and illustrations of five different hives from an Anglo-Saxon mud waddle to a Victorian Hive with glass windows (the better to see you my dear). Illustrations and photographs abound in this book, many of which I've never seen before. Her chapters dealing with food are mouth-watering. My favorite was the chapter about eggs. In the 18th century there were eight different types of eggs available, from hens eggs to bantam, goose, duck, guinea, sea-gull (seasonal and fishy), lapwing, plover (still available today) and from the 12th to 18th century there were still others. Try finding an egg with any taste at all in today's market.

This book is brimming with information of a documentary nature but with a charm all its own. It is a treasure, and I can't remember how long it's been since I've read one I enjoyed more.

--Jacqueline Bloomquist



Lost Country Life, by Dorothy Hartley

Social history is often a carefully segregated cubbyhole into which various "non important" subjects ranging from "women's role" through education to agriculture and the industrial revolution\* are jammed. To make the situation even more disheartening, most social historians tend to either be regular historians who merely write compendiums of any comments on "social" subjects they have gleaned from "regular" histories, or they tend to lump several times and places together and write books called Medieval Days and Ways or Life in Medieval Cities. But life in Hull in 1600 is very different from life in Canterbury in 1380 and a shoemaker's widow does not lead the same life as a monk.

Dorothy Hartley's Lost Country Life is unique in that she has avoided both pitfalls. She has anchored her book firmly to a calendar poem by Thomas Tusser, who lived in the eastern coastal area of England in the 1500's. Therefore his account includes when to drain water meadows--something his classic models would not have included.

Classic as opposed to real rural life is an undercurrent that runs through the book. Marvell and Milton wrote on purely classic models within a century of Tusser. Plums and pomegranates and nectarines spring from their pages in bright crimson and deep purples that never lived in the real village England of their day. Tusser may have gotten his rhythm and meter from classic models but not his subject matter. Tusser is not writing a pastoral. His lambs get liver flukes and have tag ends.

Dorothy Hartley accentuates the "real" as opposed to the "literary" by her detailed descriptions of the tools and methods Tusser's contemporaries would actually have used. Some of her descriptions are based on research but others are based on observation of methods and tools that are still in use or were in use until recently. For example, she describes how she watched a local miller replace the kingpin of the mill, and how she was able by talking to the miller and examining the pin to determine that the pins had lasted about 100 years apiece, i.e. that dismantling the wooden gears and replacing the pin was a job done only once in several generations, knowledge of which was passed down. (The miller mentioned that his grandfather had seen the job done when he was a little boy.)

Having been brought up by a gardener and having spent three years in a rural community, I was surprised at how much of Tusser invoked a resposse. I lived in a community that prided itself on its up-to-date methods and furthermore where both the climate and the soil were better than Tusser's England. Plums, nectarines and pomegranates did grow there. And yet I could remember the patience needed for such timeless tasks as making cheese or bread. And I found myself disagreeing with Tusser about lambs. Ours had been sheared in April, not late June, because cleaning my friend Sue's tag ends (the wool that comes from the rear of the lamb) was a job we did at Easter. It was sufficiently "earthy" to give one a sense of continuity with the middle ages, although Hartley claims that due to changes in both lambs and feed, it was probably less smelly and dirty then than it is now.

\* ironically almost any age is undergoing either an industrial or agricultural revolution.

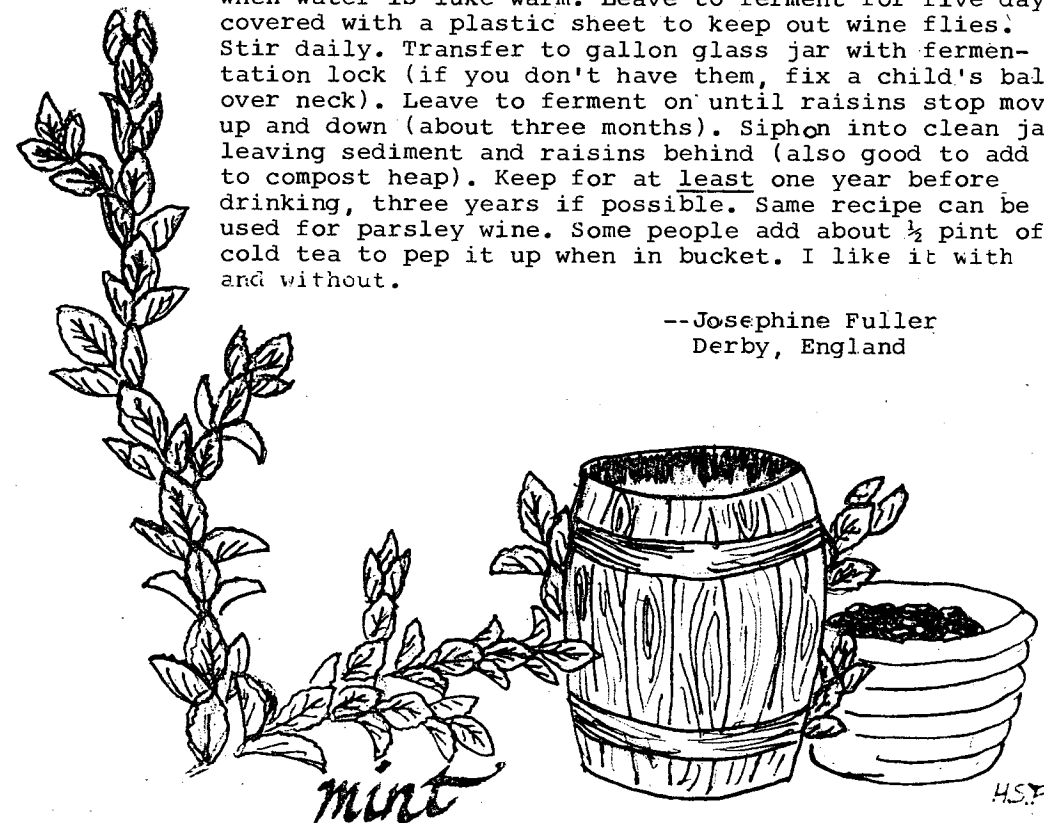
Altogether I recommend this book not only for its invocation of a time and place little removed from Richard III's England, but for the way the author uses details to build a luminous picture of what it is like to live in a world governed by sun, earth and weather, a world which many of us, ranging from gardeners in Richmond, California to small farmers in England still live.

--Hazel Peter

## --RECIPE FOR MINT AND RAISIN WINE--

Fill a two gallon bucket with mint; transfer to large pan with eight pints of water. Boil for fifteen minutes. Strain off mint leaves and put on compost heap. Pan boil green and rather smelly water over  $\frac{1}{2}$  pound raisins. Add three pounds sugar. Stir very well. Fill up with cold water to make up one gallon. Add  $\frac{1}{2}$  ounce yeast when water is luke warm. Leave to ferment for five days covered with a plastic sheet to keep out wine flies. Stir daily. Transfer to gallon glass jar with fermentation lock (if you don't have them, fix a child's balloon over neck). Leave to ferment on until raisins stop moving up and down (about three months). Siphon into clean jar, leaving sediment and raisins behind (also good to add to compost heap). Keep for at least one year before drinking, three years if possible. Same recipe can be used for parsley wine. Some people add about  $\frac{1}{2}$  pint of cold tea to pep it up when in bucket. I like it with and without.

--Josephine Fuller  
Derby, England



# A.G.M.S.

## REPORT ON THE ANNUAL GENERAL MEETING OF THE RICHARD III SOCIETY, INC. 1981

by Libby Haynes, Recording  
Secretary

The upper east side of Manhattan contains elegant representatives of every posh architectural style which the affluent brought into being--from the robber barons of the mid-nineteenth century to the multi-national corporation condo-dwellers of today. Between Madison Avenue and Park is the high-Renaissance Beaux-Art Explorers Club, near neighbor of the Frick Museum, just around the corner from the Georgian townhouse which houses the English-Speaking Union. Both venues have served as the site of the Society's meetings in the past ten years.

For the fourth year, we met at the Explorers Club, near the great French Renaissance fireplace in the Roy Chapman Andrews Room; just outside: Sir Hubert Wilkins polar dogsled, artifacts of the Peary expedition to the North Pole, and a giant, eight-foot stuffed polar bear. The Club had just lost its revered president, Lowell Thomas, but that was not reflected in the general bonhomie of the hundred members who gathered on Saturday, October 3, 1981 to celebrate Richard III's birthday. The faithful had come from far and wide: Maude French from New Hampshire, who had just celebrated her eighty-first birthday, the officers and several new, younger members from the Washington, D.C. area, and even a member of the London Branch here on a visit.

We had a pleasant hour gathering, visiting and looking over the tables where Ricardian books and jewelry were for sale - with four door prizes and the opportunity for last-minute lottery-chances for the elegant stained-glass Ricardian mirror donated in aid of the Scholarship Fund.

Chairman Snyder called the meeting to order promptly at one p.m. He recognized Mrs. Maxwell Anderson, thanking her for allowing us to hear her late husband's "Richard and Anne;" adding that this would be the first time that she, even as the rest of us, would hear the play performed. He also read a letter from Phyllis Hester, the retiring secretary of the parent English Richard III Society in London, recalling the pleasure of her visit to our New York meeting in 1980.

**BUSINESS MATTERS** Vice-Chairman William Hogarth read a short report about our search Officer, Lorraine Attreed. She has been researching the Scrope family on commission from Mr. and Mrs. Spiro of New York City, who acquired the Richard III indenture at the Christie's auction in London in May (see the June '81 Ricardian Bulletin). A sample copy of The Crown and the Tower promised by Alan Sutton Publishing in England for the meeting failed to arrive...but the books have been printed, and promised in time



Richard III, having offered his Kingdom for a Horse, can get nothing but a Taxi.

PUNCH (1911)

for holiday deliveries - they are on the way! (They will enter the country duty-free as a long-standing result of a law of Richard III's Parliament of 1484, which specifically exempted books from customs levies.) The 250 paid orders in the U.S. and the 100+ in Britain will go a long way to paying production costs. The author, Bill Snyder, has waived royalties on the first edition of 1000, so all future sales will be profit to the Society's Fellowship Awards program. A copy costs \$15.00 now; \$18.50 after January 1, 1982.

Mr. Hogarth is working on what he calls the "Register Yearbook" - a volume to catch up the missing issues of the last eighteen months. Future issues of the Register/Loyaulte me Lie will be produced by the Northern California Chapter editors: Pam Garrett, Julie Vognar and Hazel Peter, who are doing a marvelous job.

The sword of the Richard III Memorial statue in Leicester has been broken off by vandals and replaced twice. It is hoped that future responsibility for acts of vandalism will be assumed by the Leicester City Council, and not be an expense to the Society.

In 1980, four students were awarded a total of \$2000 in the first Society Graduate Fellowship Awards; this year five students received \$3000, including one award of \$1000 to Pamela Garrett for research in England, and \$500 each to four other candidates. Lorraine Attreed's award helped toward her attendance at the Richard III Symposium at Oxford (her paper is excerpted in the current September Ricardian). Lorraine is now teaching at Harvard while working on her doctorate. She is developing into an outstanding medievalist. Another winner, John Rainey, Jr., who spoke to us about his military research at the 1980 AGM, is now living in London, visiting battle sites and reading at the British Museum Library. Of the two other 1981 winners, one is a young man doing extensive research on medieval brewing in England. Since beer and ale were (and still are) staples of the English diet, this should prove novel and useful in a study of social history...but fun.

The members recognized artist Valerie Protopapas, who created and donated to the Society this year's lottery prize in aid of the scholarship fund. It is a very beautiful Tiffany-style stained glass piece, with Richard's boar and crown and white rose motifs surrounding a mirror. This is the third year Mrs. Protopapas's outstanding artwork has been given to aid the Society's activities; she painted an icon-like portrait of Richard III in 1979, and a fanciful fairy-tale equestrian portrait in 1980.

Betty Schloss is beginning to plan a tour group to England in 1983 to help celebrate the Quincentenary of the Coronation of Richard III. On behalf of the American Branch on this occasion, William Hogarth plans to present, with Chairman Potter's blessing, an illuminated calligraphic scroll to the Duke of Gloucester, containing thanks for the Royal patronage and quotes from the dedicatory address at the Leicester Memorial unveiling. The coronation celebration dinner will be in early May, 1983 at the Guildhall in London, with British Society officers and members entertaining the Lord Mayor of London as well as the present Duke of Gloucester. Jeremy Potter says that American members are most welcome, hence the festive plans for a group tour. Ten days or two weeks in London and the English countryside in beautiful May - before the crowds arrive - is the plan, and interested members are urged to get in touch with Betty Schloss through the Hogarths at the Society's Sea Cliff address (see masthead).

Tall Ships" by Frank O. Braynard, who originated Operation Sail as the nation's primary event in the Bicentennial celebrations in 1976. The book, designed by Bill Hogarth and inscribed by the author, will be greatly treasured.

Chairman Snyder closed the business section of the meeting at 1:30 p.m.

ENTERTAINMENT The director, Stefan Rudnicki, introduced the actors who would read the play, a talented group of professionals and drama senior students who doubled and tripled parts in the twenty-seven speaking roles of Richard and Anne. It was a rare treat to experience the first public performance of a play by a playwright of the stature of Maxwell Anderson. The play is a tender delineation of the love between Richard III and Anne Neville. It is structured upon a modern-day performance of Shakespeare's Richard III during which Richard, through the magical craft of his Fool, Dag (a descendant of Merlin) appears on stage to set the record straight. Many scenes from Richard's life are re-enacted so that the viewer can compare the real Richard III and his loving relationship to Anne to the distorted Shakespeare villain who uses her for his advancement.

As this was a reading, not a full performance, there were no costumes or props aside from a few chairs. The actors held scripts in their hands, but they were obviously well-rehearsed and thoroughly familiar with their material. They spoke and moved extremely well, and the reading of stage directions by Mr. Rudnicki as narrator allowed the audience to visualize a fully-staged performance of the play.

During intermission, Francesca Kennedy, young daughter of Dr. and Mrs. Kennedy (she is organizing the Richard III section of the Kalamazoo conference next year) drew from a container the tickets for door prizes.

The first prize, a book of medieval manuscript hunting scenes, was won by Mrs. Linda Wagner; the second prize, embossed white rose notepapers, went to Sylvia Weiner; Rosemary Weiss drew the third prize: a book on the Kings and Queens of England; and the fourth prize, Rosemary Hawley Jarman's Henry V novel Crown in Candlelight went to William Haynes.

For the lottery prize, the stained-glass mirror, Francesca then drew the ticket of Mrs. Roger M. Crosby II, of Santa Rosa, California, producing cheers and groans from Mrs. Hogarth, who faced careful packing for cross-country delivery - but much applause from onlookers. It will be a lovely addition to Mrs. Crosby's home. The members whole-heartedly commend Valerie Protopapas for her labor of love and inspiration in presenting the Society for the past three years with an appealing object to raffle.

After intermission, the audience eagerly returned to see the second act of Richard and Anne. Even without the full panoply of stagecraft, the performance of the play was evocative and moving. At its conclusion, the troupe received a long, standing ovation, and was warmly thanked by Mrs. Anderson who said that although she had long known the play well, even she was unprepared for the beauty and power of the words as spoken.

William Snyder closed the meeting at 3:50 p.m., sincerely thanking the actors and their director, Stefan Rudnicki. The members were then able to greet one another for awhile before departure.

Respectfully submitted,

Libby Haynes, Recording Secretary

Rumors have been confirmed that the actor to play Richard III in the BBC/Time-Life Shakespeare series has been cast. He is 22-year old Martin Shaw, unknown to Americans, but familiar in Britain as the star of a TV cop series called "The Professionals" - and starring in the West End at present in "They're Playing Our Song."

FINANCIAL MATTERS Martha Hogarth presented a brief summary of financial status as Treasurer. At the beginning of this year, total Society funds stood at approximately \$13,000 for all accounts; some three-fifths of that owed to England as dues share; \$4000 in the Scholarship Fund (\$3000 since disbursed); and the balance held or paid out for printing, postage, and printing reserve for Registers. At the 1980 AGM, the by-laws were amended by quorum vote to make the fiscal year the calendar year, rather than the October 2 - October 2 Society year, so the detailed Treasurer's Report for 1980 will be as of January 1, 1982, and will be sent out to members with the December 1981 Ricardian in mid-January. The 1980 report will be part of the catch-up Register "Yearbook" mailing. There were close to 700 members in the U.S. for the 1981-82 year (10 new members joined just this week), but renewals are traditionally slow in coming in, despite advance notice, and Martha urged all members to remember to send in the 1981-82 dues subscription, which remains at \$15.00 for family or individual members, \$12.00 for students, just as soon as possible. The September issue of the Ricardian will be received from England in mid-October, and only renewed members will receive it. The Scholarship Fund needs continued large and small contributions if it is to continue. It is remarkable that in three years, a tiny nucleus of private donors has made it possible to give away \$5000, and investment in certificates of deposit has paid, through interest, all administrative expenses (advertising, mailing to over 600 U.S. colleges and universities, postage and printing) so that all money given has actually gone to the winners, with no drain on general funds.

Mrs. Hogarth also recognized the volunteer members of the Fellowship Awards Committee and thanked them for their judging of entries, particularly Chairman Dr. Morris McGee of Montclair (NJ) State College. The other committee members are: Dr. Charles T. Wood of Dartmouth College, Dr. Milton Stern of the University of California at Berkeley and Dr. Richard Griffith of C.W. Post College - a scholar of Mallory and Caxton who addressed a special meeting of the Society in New York City in March, 1974.

ELECTION OFFICERS Gretchen Clumpner reported for the Nominating Committee. Due to the need to print and distribute the Proxy Ballot, nominations received up to July 15 were considered for the slate. No nominations were received from the floor. The slate as proposed was voted by "aye" and "nay" - and passed. 63 proxy ballots were returned, as follows: for Chairman - William Snyder 53, Barbara Schaff 3, Maude French 1; for Vice-chairman - William Hogarth 62, Gretchen Clumpner 1; for Secretary-Treasurer - Martha Hogarth 63; for Recording Secretary - Candace Anne Russo 63.

Program Chairman Hogarth mentioned that since neither the Librarian nor the Publications Officer were able to attend the Annual General Meeting, their reports would be part of the printed record. (See following minutes).

William Hogarth presented to Libby Haynes as retiring Recording Secretary a book relating to her interest in sea-faring: The Search for the



## LIBRARIAN'S REPORT: October 1, 1980 - September 30, 1981

Balance forward		\$21.15
Income from gifts	\$111.00	
Postage received	34.61	
	<u>\$145.61</u>	
Total		\$166.76
Expenditures		
Postage and supplies	\$68.59	
Books	<u>19.60</u>	
Bank		\$76.90
Cash		1.67
Total		\$78.57

264 items circulated during the year to 14 members. Books were contributed by Maude French (most of the books), Lois Rosenberg, Myrna Smith, Patricia Pearson and Julie Lord. Generous money donations came from Maude French, while Carol Rike of Rike Service in New Orleans donated sorely-needed library lists. 17 books, 4 plays, and 2 articles were added to the library this year.

Julie S. Lord, Librarian

## PUBLICATION OFFICER'S REPORT: October 1, 1980 - September 30, 1981

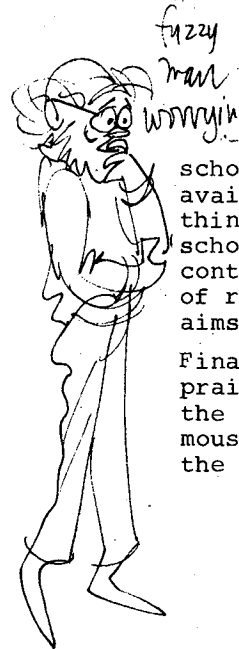
Sales of Ricardian items for year	\$935.25
Refunds for unavailable items	-68.00
Total sales	\$867.25
Postage	-74.82

A more detailed accounting, reflecting AGM sales and cost of acquiring material will be part of the Treasurer's Report in January, 1982.

Andrea Van Sant, Publications  
Officer

## A FINAL NOTE FROM THE PROGRAM CHAIRMAN

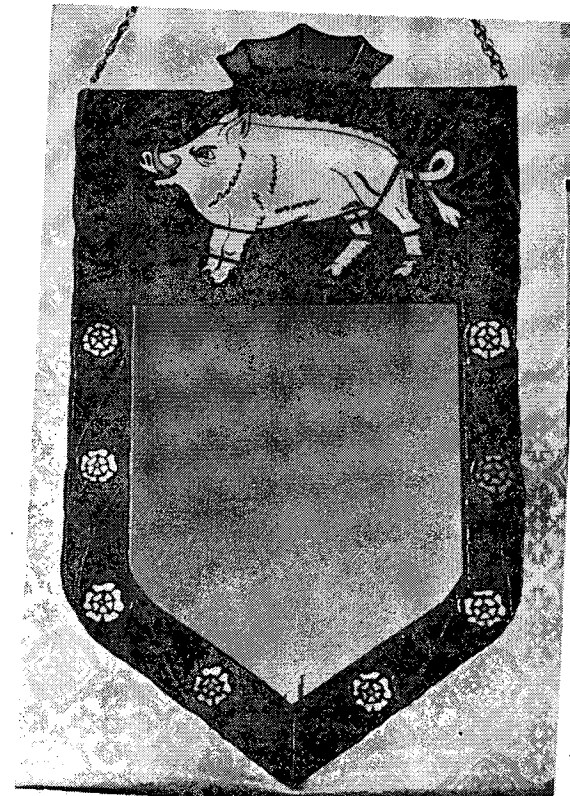
This marks my fifteenth year as organizer and major domo of the physical planning of the Annual General Meeting and of special meetings. Since 1966 when I became Co-chairman, and during the past 10 years as vice-chairman of the American Branch, I have had the sometimes questionable pleasure of dealing with location, price, details of organization and matters that took tact, aggressiveness and nail-chewing anxiety. The AGM as a business matter is always self-liquidating, the price set to offer honoraria to speakers and groups who appear as entertainment. (We actually used to be able to offer a full lunch, drinks, and pay a speaker for \$6.00 per person!) Each year I am gnawed by guilt at having to charge anything at all; and each year I am urged by the general attendees to keep it elegant, smooth and thus, rather expensive. So be it. You have spoken. Besides, if the optimum membership of 600 or so came to Central Park for a free AGM, we'd all be arrested for agitating for the rehabilitation of a Foreign Head of State.



Two requests: please, please get your dues in: we've kept the price the same despite general horrendous money horrors which we all face, and partly because extra activity is separately paid for; second: be as generous as you can with gifts to our Graduate Fellowship Awards. We are gaining increased respect as a responsible group among scholars and educational authorities, with listings in grants-available publications and inquiries from serious sources. I think, aside from the primary acceptance of the Ricardian among scholars, this scholarship support activity is the most valuable contribution the Society can make to the often-undervalued world of research. It is certainly the best way to achieve the stated aims and objectives of the Society.

Finally, while Martha and I are appreciative of all the lavish praise heaped on us for keeping all these glittering baubles in the air, we'd be very inept jugglers indeed without the anonymous, continuing support of many well-wishing members who keep the whole subject alive and fascinating.

William Hogarth, Vice-chairman



Ricardian  
mirror by  
Valerie  
Protopapas,  
won as lottery  
prize by  
Mrs. Roger  
Crosby II  
of Santa Rosa,  
California  
(see page 25)



FROM SEATTLE...

AUGUST 22: The August 22 meeting of the Seattle Chapter of the Richard III Society was held at La Mediterranee Delicatessen. The proprietor, Jocelyn Owen, served a delicious medieval dinner, which included jugged hare, "wild boar," and curd pie. Many guests were present to hear our speaker of the evening, Dr. Giovanni Costigan, Professor Emeritus of the University of Washington.

Dr. Costigan's remarks were very interesting. He first gave a brief outline of the controversy concerning Richard's acquisition of the throne and the disappearance of the princes. He went on to name the four people he considered mainly responsible for the bad press Richard has received from early history to modern times:

1. Sir Thomas More (who was raised in the household of Bishop Morton, a staunch Tudor supporter), who was instrumental in creating the legend of Richard as a monster. Since Sir Thomas was regarded as a saint and was universally admired in England, this was naturally accepted.
2. William Shakespeare, who dramatized and embellished the image created by More.
3. Sir Winston Churchill, who wrote a book, "This Island Race" a year before he died, in which he intimated that Richard was guilty. Dr. Costigan believes that the reason for this was that Churchill was a strong traditionalist and, having learned at Harrow that Richard was guilty, he continued to believe it throughout his life. Also, Churchill revelled in the glories of England and felt that the Tudors had initiated England's age of glory.
4. Sir Lawrence Olivier, whose portrayal of Shakespeare's Richard III as a fiend is so totally believable.

Dr. Costigan continued by asking hypothetically, why are we discussing Richard and discussing events that took place almost 500 years ago? He stated that the fundamental issue is a simple one -- is it true or not? The prime objective of history is to tell the truth. The most important thing regarding Richard is to suspend judgment -- probably we shall never know the truth about him. Not all history is knowable, as much as we would like it to be.

Dr. Costigan concluded his talk by stating that history is immediately interesting because we are talking about people and human nature, and human nature has not changed over the centuries. While we are appalled at the brutality of the Middle Ages, when one man could have caused the murders of one, two or even three hundred people, a person like Richard would be appalled if he were transported to the 20th century where we have the capability of killing a hundred million people at one time. As Dr. Costigan maintained, "They were no better than we, but we are no better than they."

Margery Voigt, President  
Seattle Chapter

OCTOBER 2: The annual meeting of the Seattle Chapter was held on October 2 at the Mediterranean Delicatessen, where again we had a delicious meal.

An election was held, and the following officers were elected for the coming year:

President: Richard Sullivan  
Vice President: Ed Notske  
Secretary-Treasurer: Eleanor O'Larey

Ed Notske gave a very interesting talk about roses in history and brought some beautiful pictures of the York, Lancaster and Tudor roses. One point of special interest was that all modern roses are direct descendents of the roses that Josephine had collected for her rose garden.

Plans for next year were discussed, and it was felt that instead of our medieval potluck dinner being held in March, as in the past, that it would be held next summer in Ed's rose garden.

Margery Voigt  
General Factotum

FROM LOS ANGELES...

MINUTES OF THE SOUTHERN CALIFORNIA CHAPTER OF THE RICHARD III SOCIETY, INC., ANNUAL BIRTHDAY LUNCHEON: HELD AT THE COCK AND BULL RESTAURANT, WEST LOS ANGELES, CALIFORNIA. SUNDAY, OCTOBER 4, 1981.

Following a social hour and splendid buffet brunch, the meeting was called to order shortly after 1:30 p.m. by Vice President Mary Rowan. President Frances Berger led a tribute and toast to the memory of King Richard III, in honor of his birthday: "To Richard: the last Plantagenet king; a white rose cut down before his time...who lives in the memory of History, and those of his friends."

It was announced that Frances is resigning her office, as she is moving to Northern California soon and will transfer her membership there. On behalf of the Southern California Chapter, Mary presented Frances with a corsage of white roses in recognition of her devoted service and leadership as our president. In addition to an impressive ovation, Frances was given the honorary and affectionate title of "Queen Dowager and Fairy Godmother" of the Southern California Chapter.

Mary then called for an introduction of members and guests, for the benefit of newcomers. Nineteen members and four guests were present. It was decided that a general roster shall be printed and distributed to all members.

In response to a question from Jane O'Neill, one of the guests, Frances briefly outlined the Society's history and objectives. She mentioned important studies now being made and several major projects awaiting ambitious researchers. We were reminded that considerable pageantry will take place in England between 1983 and 1985 (the 500th anniversary of Richard's reign), and that the American branches plan to participate. Also discussed were the duties and functions of our chapter officers, at which time Frances recommended that we elect the slate for the coming year.

Mary called for volunteers and nominations. With general approval, the following were duly elected to serve on the board: President, Mary Rowan; Vice President, Joyce Hollins; Treasurer, Jim Kendall; Historian, Helen Maurer.

It was suggested and taken under advisement that we appoint a publicity or public relations officer to help promote the Chapter's activities.

The new officers discussed a tentative board meeting to plan a program for the coming year. No date was set.

There being no further business, Mary auctioned the floral decorations of white roses, ferns, and baby's breath, after which the meeting was adjourned.

Respectfully submitted,  
Joyce Hollins

\*\*\* At an informal post-meeting analysis, some of the members exchanged ideas on what topics they would like to discuss at future meetings. It was suggested that a survey be taken to determine individual interests. Helen Maurer pointed out that in the near future, a production of Richard III is to be seen in the L.A. area--somewhere.

*Finis AGMs*

...And All That

About 1931, two men, W.C. Sellar and R.J. Yeatman (says he failed M.A., etc., Oxford) wrote a smashing book called 1066 and All That (E.P. Dutton & Co., N.Y. 1931), the object of which (stated) is to "console the reader," as "History...is what you can remember." The book consists of a humorous twisting of English historical facts, as a once student might vaguely remember them--with an occasional pinch of good sense, and an underlying feeling that the past is quite unknowable. There are also some heavy moral lessons. This is how it goes from Henry VI through Warwick the Kingmaker:

Chapter XXVIII

Henry VI. A Very Small King.

The next King, Henry VI, was only one year old and was thus a rather Weak King; indeed the Barons declared that he was quite numb and vague. When he grew up, however, he was such a Good Man that he was



A Weak King

(original drawing by John Reynolds)

considered a Saint, or alternatively (especially by the Barons) an imbecile.

Joan of Ark

During this reign the Hundred Years War was brought to an end by Joan of Ark, a French descendant of Noah who after hearing Angel voices singing Do Re Mi became inspired, thus unfairly defeating the English in several battles. Indeed, she might even have made France top nation if the Church had not decided that she would make an exceptionally memorable martyr. Thus Joan of Ark was a Good Thing in the end and is now the only memorable French saint.

The Wars of the Roses

Noticing suddenly that the Middle Ages were coming to an end, the Barons now made a stupendous effort to revive the old Feudal amenities of Sackage, Carnage and Wreckage and so stave off the Tudors for a time. They achieved this by a very clever plan, known as the Wars of the Roses (because the Barons all picked different coloured roses in order to see which side they were on.)

Warwick the Kingmaker

One of the rules in the Wars of the Roses was that nobody was ever really King but that Edmund Mortimer really ought to be: any Baron who wished to be considered King was allowed to apply at Warwick the Kingmaker's, where he was made to fill out a form, answering the following questions:

1. Are you a good plain crook?
2. Are you Edmund Mortimer? If not, have you got him?
3. Have you ever been King before? If so, state how many times; also whether deposed, beheaded or died of surfeit.
4. Are you insane? If so, state whether permanently or only temporarily.
5. Are you prepared to marry Margaret of Angouleme? If Isabella of Hainault preferred, give reasons. (Candidates are advised not to attempt both ladies.)
6. Have you had the Black Death?
7. What have you done with your mother? (If nun, write none.)
8. Do you intend to be
  - 1) a) a Good King
  - b) a Bad King
  - c) a Weak King
  - 11) a) a Good Man
  - b) a Bad Man

(Candidates must not attempt more than one in each section.)

9. How do you propose to die? (Write your answer in BLOCK CAPITALS.)

VIDEO TAPE RECORDING OF IN SEARCH OF...AVAILABLE TO SOCIETY MEMBERS

The following is a letter sent by Register editors, Pamela Garrett and Julie Vognar to Reed Brown of The Television show, In Search Of... in response to the show dealing with Richard III and the Princes in the Tower. Pam and Julie met with Reed Brown when the show was in its planning stages and assisted him in attempting to unravel the many complicated threads of Richard's story. Anyone who has seen the show and would like to address comments to Reed may do so by writing to him at the address shown on the letter below. Further, Pamela Garrett has donated to the Northern California Holmwood Memorial Library a video tape recording of the program. Anyone who has a video tape recorder on which the tape may be played is more than welcome to borrow the tape from the Holmwood Library. Contact Librarian Julie Vognar at 2161 North Valley, Berkeley, California, 94702.

November 4, 1981

Mr. Reed L. Brown  
In Search Of...  
1554 South Sepulveda Blvd.  
Los Angeles, California 90025

Dear Reed:

A note to let you know that we saw and enjoyed the In Search Of... dealing with Richard and the Princes. It was beautifully photographed. The re-creation of Bosworth was especially effective, as was the actor who did the opening soliloquy from Shakespeare's play.

We were startled to discover that the historian of the Tower of London is named Peter Hammond and initially thought that an error had been made, confusing Peter Hammond, Research Officer of the Richard III Society with the Tower historian. We later learned from Bill Hogarth in New York that the gentleman's name is in fact Peter Hammond! An amazing coincidence, to say the least, and undoubtedly many of our members who saw the show assumed it was our Peter Hammond being interviewed.

Overall, the show was a success, though we would like to make a few points which we feel are important. So far as we were able to tell, the only literally factual error was Mr. Nimoy's statement that the bones were discovered in 1547 during the reign of Charles I. Henry VIII was King of England in 1547, and the bones were, of course, uncovered in 1674 during the reign of Charles II.

You spent a great deal of time quoting Thomas More (as we knew you would) but without giving dates as to when More believed the events surrounding the deaths of the Princes to have occurred. In other words, because you didn't say that More alleges that all of these events took place during Richard's royal progress following his coronation in July 1483; the implication is that it all took place before he became king. Further, because your presentation stated that it was recorded that the boys were never seen again after June 1483, the implication then becomes that Richard's motive for the murders (if he had one) was that the deaths of the Princes would allow him to assume the throne.

If Richard had the boys killed, it was for very different reasons: the protection and maintenance of his crown and peace in the realm; the prohibition of a rebellious faction developing on the boys' behalf now that Richard had become king. This was alluded to by the Tower historian, but not developed. This confusion was all the more a problem because you failed to even make mention of the Precontract as the legal basis for Richard's assumption of the crown. The Precontract is admittedly a complex question, but surely could have been summed up in a few sentences without going into all of its legal and religious ramifications, or the debate about its existence and validity. This would have eliminated the mistaken idea that Richard's motive for the killings was to get the crown. The Precontract--whether you buy it or not--was what technically put him on the throne, not simply that England had no use for a boy king, and not the death of Edward IV's sons, who nobody reports dead before the coronation in July.

The failure to mention the Duke of Buckingham as a possible suspect in the alleged murders is an error of omission. You seemed to want to make a case for Henry Tudor's guilt, but failed to really do so. The attempt was complicated by the fact that you made such a point of stating that the children were not seen after June 1483. Since Henry did not become king until 1485, it would have been necessary for him to orchestrate the murders from exile in Brittany. Remembering that the Duke of Buckingham's claim to the English crown, through his direct descent from Edward III, was better than Henry's own, more slender one, it was a great mistake to leave the Duke out of the discussion of those with possible motives--and opportunity.

In spite of these gripes, however, we are pleased that the show came off so well and that you were interested enough to do it. The interview with Jeremy Potter was very good. Jeremy, as always, was articulate, persuasive and matter-of-factly convincing. One thing is certain: anyone who watches the show without prior knowledge of the historical Richard III and his reign will afterward know a great deal more about him. The premiere objective of the Society is to educate people about Richard. The show will create interest and cause people to ask questions. It will make them think twice about Shakespeare's hunchbacked villain, and it will make them want to know more. For that, above all, we are exceedingly grateful.

As we requested during our discussions with you, should you receive inquiries from viewers in response to the show, please forward them to: The Richard III Society, Inc., American Branch, P.O. Box 217, Sea Cliff, New York 11579.

Thank you again, Reed. It was a pleasure working with you.

Pamela Garrett  
President, No. Calif. Chapter  
Editor, Ricardian Register

Julie Vognar  
Editor, Ricardian Register